

THE
MONTHLY
THEATRICAL REVIEW.

No. I.

SEPTEMBER.

6d.

DESCRIPTION OF THE NEW THEATRE, ETC. CALLED
PANARMONION,
NOW ERECTING UNDER THE DIRECTION OF SIGNOR LANZA.
With authentic and exclusive Particulars.

We feel ourselves fortunate in being enabled to commence our Theatrical Review, with the account of an event so important and interesting in the Dramatic Annals of our country, as the foundation of the Panarmonion Theatre is likely to form. On hearing of the laudable and spirited intentions of the enterprising foreigner, under whose auspices the Establishment is founded, we hastened to his office where we were received with the utmost politeness, and at our request, we were favoured with the particulars we now have the pleasure of laying before our readers. We shall, at present, make no comment upon the utility and importance of such an Institution as the present; the simple statement of facts, which follows must at once recommend it to the patronage and support of all who are interested in the cultivation of the arts it is so admirably calculated to improve:—

The following is an account of the principal Departments that the Institution will comprise, viz:

I. *A Dramatic School and an Academic Theatre* expressly founded for the well grounding of a Theatrical

Education, qualifying the pupil for any of the walks of the Drama. Here it will be expressly conditioned, that the Professor of any of the arts of the Drama shall have the sole control and authority over his pupil in the particular art he professes; and in any of the other arts required, he may claim the assistance of the masters expressly provided, without any additional expense.

The Vocal Department of this Establishment will be composed of twenty-four ladies and twenty-four gentlemen, and will be under the tuition of Signor GESUALDO LANZA, whose qualifications for this important office will be at once allowed, when it is recollected that several of the most popular vocalists of the present day were instructed by this gentleman, and among others, Miss Bolton, now Lady Thurlow; Miss Stephens; Miss M. Tree; Miss Johnson; Miss Mori; Mr. Duruset, &c.

The terms of admission of pupils Signor LANZA has reduced from his usual premium of 100 Guineas to £ 25.

All Pupils are to be articulated to Signor LANZA for seven years; the first two years of which will be principally devoted to study, but on the third year they will be engaged in the Theatres of the Panarmonion, at a salary to be regulated by the capabilities of the pupils in sustaining the characters of the Drama: but should any pupil wish to accept of any offer of the patentees of the Winter or other Theatres, he or she shall be at liberty to do so upon the usual terms as between master and pupil.

The pupils will receive instructions of the masters of elocution, dancing, &c. &c. without any charge whatever: and for their further encouragement they will be entitled in each season to certain benefits, independent of their salaries.

The Ballet Department will be under the direction of Mr. and Mrs. NOBLE and their assistants. The Ballet Corps will be composed of thirty-six ladies and twelve gentlemen: they will be entitled to all the

privileges of masters, enjoyed by any other of the pupils of the Drama, and subject to the same engagements as are set forth with reference to the vocal pupils; their premium is regulated at £15, and they will be under articles for seven years.

Twenty-four children, of both sexes, will be received without premium.

Ladies or gentlemen proposing to avail themselves of these classes, are requested to apply at the office of the Dramatic School, 46, Liverpool Street, New Road; where further particulars, with every information, may be had.

All the Vocal Members of the Royal Academy of Music are to be considered *free* members of the Dramatic School, and Academic Theatre, and are specially invited to partake of its privileges, without reference to any of the regulations affecting the professor. The Orchestras of the Panarmonion, it is intended, shall be composed of the Gentlemen students of the Royal Academy of Music, should they be disposed to accept of the proposals of the Proprietor.

II. *An Elegant Subscription Theatre* for Evening Entertainments: comprehending Opera and Grand Ballet Performances, to be produced with appropriate Scenery, Dresses, and Decorations, and in a style of effective magnificence unprecedented on the English Stage. No persons will be admitted to this theatre but by the tickets of proprietors or subscribers; no money, upon any account, will be taken at the doors: and there will be no Gallery or Galleries for the introduction of persons at a low price of admission.

III. *A Grand Panorama*, upon a principle entirely new; which will be changed every six months.

IV. *A spacious and splendidly Ornamented Garden*, judiciously planted and pleasingly interspersed with Chinese Pagodas, Bridges, Fountains, Cascades, Temples, Pavilions, &c.

V. *A Grand Assembly and Concert Room.*

VI. A spacious and splendid *Exhibition Room* for Paintings and Works of Art.

VII. Numerous *Reading Rooms* and *Spacious Refectories* for the purposes of refreshment, which will be supplied with the Daily Newspapers, Periodical Publications, &c. &c.

For the purpose of carrying this great *National Undertaking* into effect, a most spacious, and conveniently situated spot of ground *has* been taken, fully equal to all the purposes for which it is designed. It is contiguous to one of the finest and most frequented roads around this great Metropolis. The Theatre will present a bold and commanding frontage (see our Engraving) in view to the New Road: its situation, in the neighbourhood of the great squares formed on the Bedford Estate, and equi-distant from the Eastern and Western End of the Cities of London and Westminster: the carriage and foot roads to the Theatre and Gardens are open, spacious, and commodious—free from every obstruction; nor is its neighbourhood disfigured by mean habitations.

The estimates amount to a sum rather exceeding Thirty Thousand Pounds, Twenty Thousand of which will be raised by Bonds, viz. Two Hundred of Fifty Pounds, and Four Hundred of Twenty-five Pounds each, to be paid by instalments. They will be amply secured, upon the lease of Two Hundred years and the entirety of the property.

A Bond of the First Class, marked A, No. 1 to 200, will be given for every Fifty Pounds subscribed; and will bear an interest of five pounds per cent., payable half-yearly—on the 5th of April and the 5th of October in each year.

Every Bond of this class will entitle the holder to a transferable season ticket, entitling the nominee to admission to the Boxes of the Subscription Theatre

three times in each week, also to a free admission, and the privilege of writing orders of admission at pleasure to the morning amusements in the Garden.

The Bond-holders will be required to pay a deposit of Ten Pounds at the time of subscribing, and as soon after the Bonds are subscribed for as it will be found convenient, a general meeting of the subscribers will be specially convened for the purpose of electing one or more trustees out of their own body.

The future payments on the bonds will be required by instalments of ten pounds each, which will be called for by the Trustees at intervals of at least one month's distance.

Bonds of the second class, marked B, No. 1 to 200. Subscribers of twenty-five pounds will receive a bond to that amount, bearing an interest of five pounds per cent, also to be paid half-yearly.

The bond-holder of this class will be entitled:—

First, to a private box to admit eight persons, on any one night in the year he may choose. Secondly, to a free admission to the morning amusements in the gardens, and the privilege of writing orders for the admission of his friends.

The subscriber of this class to pay a deposit of five pounds at the time of subscribing. No subscriber holding less than five bonds of either class can be elected as trustee; and in any case where a subscriber shall hold one or more bonds, he shall be entitled to equal privileges on all his bonds.

The twenty-five pound bonds have been created principally for the accommodation of those numerous professors, who either have or may have pupils educating for the Drama, in any of its departments, either in singing, dancing, elocution, or in fencing; and the subscription will be open for them, till the 29th of September, when the remaining Bonds will be divided among other applicants, not being professional, in the order in which they shall have been received.

But it has been determined that no professor of any of the arts connected with the Drama, shall now, or hereafter, have any claim on the Institution for the introduction of any one or other of his pupils, who is not a bond-holder.

Nor shall any professional gentleman, not being an original subscriber, but hereafter becoming a bond-holder by transfer, be entitled to any of the above privileges of the *Dramatic School*, or *Academic Theatre*, &c. &c. without the special leave of the proprietor.

The same regulations will equally apply to the publishers of vocal music, being bond-holders; who, previous to the publication of any new vocal melody, may have it introduced and sung at the Concerts of the Panarmonion; the number being limited to two new pieces of music in each month in the year, for every publisher, being a bond-holder.

Painters, sculptors, and other exhibiting artists, being bond-holders, will be entitled to send six of their works to the Public Exhibition Room of the Panarmonion for exhibition, which will be nearly the length of the Windsor Gallery, without any charge for commission on their sale. But artists, not being bond-holders, will be required to pay the sum of five shillings for the admission of each work of art, and also a commission of 5 per cent. on all works sold.

PROGRAMME OF THE ENTERTAINMENTS.

The Morning Exhibitions, comprehending the Academic Theatre, the Grand Panorama, the Gallery of Paintings, &c. in the Public Gardens, will be limited to a season, commencing about the beginning of April, and terminating about the latter end of the month of September, in each year.

The Gardens will be open to subscribers and their friends every day during the season, Sundays excepted, from ten o'clock in the morning until four in the afternoon; at the same time the several Reading Rooms

and Refectories will be open, and the grand Panorama exhibited; which will be free of access at all times.

The Academic Theatre will be open each day at one o'clock, and will exhibit the progress of the pupils of Dramatic School. The pupils will be heard, but not seen, while the performance will appear to be sustained by a diminutive company.

Every Monday and Thursday will be performed an English Opera of standard eminence, as will be announced in the bills of the day.

On Tuesdays and Fridays—a Grand Concert, vocal and instrumental, English and Italian, and occasionally interspersed with the productions of the most classical of the Oratorical masters.

On Wednesdays and Saturdays—an Italian Opera, by English candidates for the Italian stage

The Evening Subscription Theatre will open at seven o'clock, and the whole of the performances will terminate at eleven o'clock.

In the dress circle a most splendid box will be fitted up for the express reception of his Majesty and the Royal Family, which will be used on no occasion but when honoured with the Royal presence. Another box will be expressly fitted up for the Lord Chamberlain and his suite, and another box will be set apart solely for the use of the metropolitan and provincial managers of theatres, who will have free admission on all occasions, to witness the display of that talent which it may be their desire to obtain. The Theatre will continue open the whole year.

N. B. For the express accommodation of the bond-holders who may wish to sell their transferable season tickets, an office will be opened at the Panarmonion for that purpose, on a commission of five per cent. No season tickets will be granted or sold, but such as are the property of bond-holders; and no free privilege will be granted but to the gentlemen connected with the public press.

The deposits for bonds will be received by Messrs. COUTTS and Co., Sir CLAUDE SCOTT and Co., DIXON and Co., Chancery Lane, and BOND, Change Alley, Corn-hill; who will deliver scrip receipts at the time of subscribing.

No money to be drawn out of the hands of the bankers until after the general meeting of subscribers and the election of trustees; and no money will be at any time thereafter drawn out, but by and with the trustees, and progressively in payment of the expences of building, as it shall advance towards completion.

STATE OF THE DRAMA.

“ The failure of this last mentioned piece (*Inconstant* 1702) was entirely owing to the inundation of foreign entertainments of *music, singing, dancing, &c.*, which at that time broke in upon the English stage in a torrent, and seemed with a *magical infatuation*, at once to take possession of British taste, and occasioned a total neglect of the more valuable and standard productions of our own countrymen.”—*Barker's Biog. Dram.*

GREAT talk has been made during the past month, in all quarters, and by all sorts of people, about the gloomy state of theatrical affairs, and the extensive failures of the principal managers. Mr. Price, although his *liberality* and *enterprising spirit* have been highly gratifying to the *sight-seeing* visitors of theatres, has, notwithstanding *their* patronage, found himself considerably *minus*, on casting up the awful balance sheet of the season; and has consequently applied for, and obtained, the reduction of £.1,800 off his year's rent.—Poor Covent-garden, that once noble theatre, where comedy and tragedy used so majestically to tread the stage as their own legitimate domain, is now a bankrupt.

The good people of London and its neighbourhood, as usual, busying themselves in *every body's* affairs, which of course, as this gives them a great deal to think

of, they cannot be expected rightly and thoroughly to understand; but still, fancying they know more about the proper management of the theatres than the proprietors themselves (and that these are sometimes mistaken in their calculations, is, alas! too evident), have been filling a great many columns in the newspapers, and some pages indeed in the magazines, with dissertations, observations, strictures, &c., upon the conduct of the said managers, as well as the audiences who do, or do not patronize these said managers; reprehending, in the first place, the former, for whatever each thinks injudicious in their arrangements for the last season; and, at the same time, offering various, and of course, often contradictory advice, as to their future plans; and, blaming the latter (the nobility and fashionables) for sitting so late after dinner, enjoying themselves with their own pleasant company, and their own pleasant bottle, instead of hurrying to the theatre, to have their ears dinned with the noise of trumpets, cymbals, and screaming choristers; their eyes tired to aching with watching procession after procession, with painted banners and ginger-bread cars, and spot-be-daubed horses, and painted men and women, who are sometimes all swallowed up at the last scene in an eruption of Mount Vesuvius, about 20 feet high, very curiously represented by shaking a painted sheet over some red fire; or sometimes, tumbled head over heels, in the funniest manner possible, under the stage, by what is called an *earth-quake*; to say nothing of the perpetual smoke and stink of powder, which attends the several explosions, requisite for the full effect of the performance. Well, I cannot wonder at any one who is troubled with moderately sensitive nerves for wishing to keep them quiet, and can therefore not blame him for staying away from such performances as the above; at the same time, if the manager expects to find his account in keeping such sensitive and *sensible* people away from his theatre, it is not my business to oblige him to alter whatever

plans he may think most advisable for himself. But as I have hitherto listened patiently to all the various suggestions that have been offered as to the cause or causes of the ill success of the Winter Theatres, and also as to the remedy or remedies to be adopted for this growing evil; and as it appears to me that the greater part of these observations are more or less erroneous, I shall, as by right I am entitled, boldly step forward and say what "strikes me on the subject."

Mr. Speaker,—No!—that is, Mr. Editor; I shall begin my argument at the,—no!—yes!—though it is now a very unfashionable order of proceeding, I *will* begin my argument at the beginning, and end it when I have done. In the first place, I begin by making a few observations upon the various species of entertainment now exhibited, showing the distinction between the legitimate drama, and the illegitimate or spurious additions. The drama, when in its most flourishing state, was defined to consist of two species of writing, viz. tragedy and comedy, which latter was afterwards subdivided into *pure comedy* and *farce*. Tragedy is defined to be a dramatic *poem*, representing some *signal* action performed by *illustrious* persons, and which has generally a *fatal issue* or *end*. Aristotle more scientifically defines tragedy to be "the imitation of one *grave* and *entire* action of a *just length*, which, *without the assistance of narration*, by raising terror and compassion (to a *just* and *natural degree*, and by *natural events*), *refines* and *purges* our *passions*;" that is, reduces them to just bounds; for, by showing the miseries that attend a subjection to them, it teaches us to watch them more narrowly in ourselves; and by seeing the great misfortunes of others, it lessens the sense of our own. These definitions distinctly mark the bounds of *pure* tragedy, and are sufficient to enable any one to distinguish it from its mongrel offspring melo-drama, a species of entertainment now in such high vogue among a certain class of visitors to theatres.

Comedy on the other hand is defined by Doctor

Johnson, on the authority of Shakspeare, to be "a dramatic representation of the lighter faults of mankind;" written, of course, for the purpose of showing up to ridicule, these failings, and thereby by a little gentle satire, at once amusing the *understanding*, and correcting the manners. Comedy's half-brother, *farce*, is said by Dryden, to be "A Dramatick Representation, written without regularity, and stuffed with wild and ludicrous conceits." This species of entertainment was, however, during the last century, so much improved by the witty and humorous writings of Foote, Garrick, Colman, Sheridan, and others, that I should almost be inclined to admit it into a very close fellowship with its two former more genuine and honorable kindred, but for the sickly bantlings which more modern authors and translators have been fathering upon it; as it is, therefore, and until these his said illegitimate and borrowed offspring are dead, and buried in oblivion, and he has succeeded in raising up a more legitimate and honest brood, farce must remain where he is, betwixt and between.

Having now said enough about the properties of the true legitimate drama, I shall say a few words upon the spurious and baser species of entertainment of late introduced, which has so wonderfully spread, and which is of such an endless variety, that I can only particularise a few of the various names under which it has been produced; viz—Pantomime, Grand Opera, Melo-drama, Dramatic Romance, Melo-dramatic Legendery, Spectacle of Horror, &c. &c. &c. In almost all of these, however, it may be observed, that inferior actors are employed, whose awkward gestures and gait are attoned for, by gaudy trappings, &c., and their bad voices drowned by the more pleasing clamour of trumpets and drums—that the insipidity, and in most instances absurdity of the story, is hurried from the mind by the continual bustle which goes on on the stage; and in fact, that the gratification of the eyes and ears of the vulgar audiences that attend these said exhi-

bitions, is the object aimed at rather than the conviction of the understanding and the satisfaction of the minds of more enlightened auditors.

There are then two distinct species of entertainment, designed and adapted for two distinct kinds of taste. Neither of these species of entertainment can be got up to *perfection* without incurring great expense. A good comedy or a good tragedy must be represented in *all* its parts by good actors, and good actors must have liberal salaries. On the other hand, a very showy spectacle cannot be got up without a great deal of very good paint, a great deal of gold leaf, tinsel and silk; wooden wheelbarrows for the cars for the mortals, and big buckets for the gods' carriages, besides innumerable men and women, as well as little boys and girls, to sit in those cars, &c.; and clouds to surround the same; besides also a great number of trumpets, fiddles, drums, &c., and a proportionable number of very honest men to puff, scrape, and thump the same.

Well, all this costs money, and a great deal of it too. The exact expenses of all these articles, thank heaven! I know very little about, but I will give a rough guess for the sake of the rest of my argument. We will suppose that it would cost as much to bring out half a dozen good comedies or tragedies, well acted and well written, including a trifle for that insignificant but very necessary person the author, as it does to produce one "grand melo-dramatic, operatic, romantic fiddlestick,—No! *Spectacle*, I mean—with new scenery, dresses, decorations, &c. Very well, four out of the six comedies and tragedies are successful, let two be damned; a sensible man goes, is pleased, his mind is satisfied, and he comes home quiet and unflurried; he goes another night, and another night to see the other comedy, and is again gratified, he gets a love for the *drama*, and visits the theatre often: and the theatre receives money enough to pay for the expenses of those comedies and tragedies, as well as a handsome profit. Now look to the other side; a man goes to see the

Castle of this, or the Bandit of that, his ears are stunned, his eyes are half-closed with burning, and his head aches with the noise and smoke, and glare of the theatre, he comes home feverish and disgusted, and never goes again to see that, or perhaps any other spectacle.

The consequences of this state of things, are too evident to common sense to need further comment, and I shall therefore conclude the present article with the following position; which is, I believe, fairly deducible from what I have said above, that "*no one theatre can support the combined expenses of the two distinct species of dramatic entertainment, if brought out to perfection; and that were they crowded in every place, the theatres must still be losers; and, therefore, that it is more advisable in each of the managers of the two Royal Theatres, to select one of those two kinds of entertainment, and improve on that one only, as much as they can.*" I shall continue this subject next month.

D. D. G.

Theatrical Diary.

•• As we begin our labours in the middle of the season of the summer theatres, we shall give a brief account of the new pieces that have been produced at them since they opened, which will make our journal more complete than it would otherwise be.—*Ed. 1826*

HAYMARKET.

JUNE 15.—The theatre opened with a new farce, in one act, entitled, "LODGINGS FOR SINGLE GENTLEMEN."

The plot of this piece is very slight, but the incidents are amusing. Mrs. Greville, a beautiful widow, favors the addresses of Capt. Postlethwaite, and promises him her hand, upon condition that he will remain in his lodgings, and not see any visitors for a stated period. His imprisonment is nearly at an end, when a Col. Stanmore arrives with a young lady whom he has just secretly married, and persuades the Captain to let her remain in concealment in his house for

a short time. Mrs. Greville soon arrives, and of course her suspicions are raised by the appearance of Maria;—an explanation however ensues, and the piece concludes. It has been very successful.

July 1.—*MANCEUVRING*, a comic piece, in one act, translated from the French Vaudeville, "*L'Ambassadeur*," by Mr. Planché.

Constanza, (*Mrs. Aston*), daughter of the Count de Villa Mayor (*Cooper*), the Spanish Ambassador at Naples, is secretly in love with a French gentleman of fortune, named Frederick (*Brindal*). Their union is brought about by Finesse (*Vining*) the Count's valet, who forges a letter, purporting to be from a Spanish nobleman, begging the Count to find out a son of his, who has formed an attachment for a woman of low birth, and to prevent their intercourse;—in this letter he incloses Frederick's portrait to facilitate his search. A French milliner (*Mrs. Humby*), is then accused, as being the fair *inamorata*, is bribed by Finesse to confess her pretended passion for Frederick, and the Count then offers her a sum of money to quit the town. The trick of Finesse is at length discovered; but he is pardoned, and the piece concludes, happily of course. It was received with applause.

July 27.—*MANCEUVRING* (18th time.)—Charles XII., Sweethearts and Wives.

Charles XII. was produced for the first time at this theatre, with very nearly the same cast, as originally at Drury-lane last season. It was received with great applause, and has been repeated almost every evening since.

28th.—"Quite correct,"—Paul Pry.

Liston has been very successful as Grojan and Paul Pry, and has repeated the parts several times.

29th.—*Rencontre*.—Charles XII., "THE HAPPIEST DAY OF MY LIFE," (first time).—*Buckstone*.

Dram. Pers.—*Gillman*, Liston; *Dudley*, Williams; *Frederick*, J. F. Williamson; *Charles*, Brindal; *Jones*, Cooke; *Mrs. Dudley*, Mrs. Glover; *Sophia* and *Mary*, her daughters, *Mrs. Humby* and *Mrs. Aston*; *Mrs. Grimley*, Mrs. Tayleure.

Plot there is little or none. Mr. Gillman is a young man of property, who takes it into his head to marry, because he is tired of being single. Sophia is his intended bride, he having however already paid his addresses to her sister

Mary, but changed his mind for the former. His wedding day he of course calls the "Happiest day of his life;" and the whole fun of the piece consists in a variety of accidents, which tend to make it the most miserable, and perhaps the last day of his existence. His first misfortune is, having forgotten to order a fashionable band of musicians for the ball in the evening; when, fearing the disgrace he may meet with (for he seems somewhat predisposed to be henpecked), he runs out after them, and his absence of course gives rise to surmises and suspicions of every description. He next receives an anonymous letter warning him not to marry Miss Dudley; which finally turns out to be written by Frederick, who of course thought he was going to be married to his original lover, Mary. Unmindful of this threat, however, they at last set off for the church; and Liston remarks, as all the good mothers, aunts, cousins, &c., are wiping their eyes, according to custom. "Sure! this is more like a funeral than a wedding!" The second act brings with it a new and apparently more serious inconvenience;—there has been another marriage next door, the bridegroom in which had already one wife, whom he had deserted, with three children. The poor woman in seeking her false husband mistakes the house, and arriving at Mr. Dudley's, while the wedding party are at church, asserts that she is Mr. Gillman's lawful wife; the mystery is finally cleared up by the poor woman's name turning out to be *Grimly*, and not *Gillman*. (This is a very improbable and silly idea indeed.) The last incident of any consequence, is Gillman's receiving a challenge from Frederick, his supposed rival; but this new danger he also escapes, on Frederick's discovering that Sophia is the bride, and not Mary as he had supposed. It will be seen that there is nothing very extraordinary in this production, the success of which was chiefly if not wholly indebted to the excellent acting of Liston, as his numerous troubles crowded upon him. This piece is translated, with the exception of the incident about Mrs. Grimley, from the French Vaudeville of "*Le plus beau jour de la vie*, by Buckstone.

30th.—"Quite Correct."—Paul Pry.

31st—Spring and Autumn.—Charles XII.—Happiest day of my Life.

August 1st —Quite Correct.—Paul Pry.

3d.—Two Friends.—Charles XII.—Happiest Day of my Life.—Lodgings for Single Gentlemen, (25th time.)

4th.—Two Friends.—Charles XII.—Happiest Day of my Life.—Lodgings for Single Gentlemen.

5th.—NOTHING SUPERFLUOUS (first time), *Thompson*—Charles XII.—Happiest Day of my Life.—Manœuvring.

Dram. Pers.—Sultan Selim, *Thompson*; *Giafer*, *Brindal*; *Sadi*, *J. Reeve*; *Ganem*, *Cooke*; *Bobbo*, *Coates*; *Guards*, &c. *Gulnare*, *Mrs. H. Corri*; *Female Slaves*, &c.

The plot of this piece is about as old as the hills, for we suppose there is not a child that will not recognize it as an old friend. The Sultan Selim has been attacked when wandering through his streets in disguise, and his life saved by *Sadi*, a half starved cobbler. The Sultan wishes to reward him, and accordingly appears to him in the disguise of his guardian genius, and promises to fulfil his wishes. *Sadi* says that the bare necessities of life are all he wants, that he desires "nothing superfluous." With these he is supplied. But his ideas of the necessities of life extend by degrees, until he finds he must have a wife, a palace, and a retinue of slaves, with which commodities he is very punctually supplied. But still he is not contented; there happens to be an humble cottage, which obstructs the prospect from his window, and which he therefore orders to be thrown down. The Sultan now appears to him in *propria persona*, reproaches him with his cupidity and tyranny, reduces him to poverty, and threatens to take away his wife *Gulnare*, but at length relents from the latter part of his purpose, and gives *Sadi* an honorable post in his army. The character of *Sadi* affords Mr. Reeve occasionally very good opportunity for a display of his humorous powers; but still the part is much beneath what his admirable acting is worthy of.

This piece is the same in plot as "*Azim, or Wants and Superfluities*," produced by T. Dibdin, at the Surrey, some years back; and is, we understand, translated from or founded on an old French play.

6.—Nothing Superfluous.—Charles XII.—Happiest Day of my Life.—Spring and Autumn.

7.—Rencontre.—Charles XII.—Happiest Day of my Life.—Peter Smink.

8.—Nothing Superfluous.—Paul Pry.—Charles XII.

10.—Nothing Superfluous—Hypocrite—Charles XII.—Peter Smink.

In the comedy, Liston appeared in his favorite character, *Mawworm*; Farren was excellent as *Dr. Cantwell*, and the rest of the characters were moderately well sustained.

11.—Green Eyed Monster,—Charles XII.—Happiest Day of my Life.—Lodgings for Single Gentlemen.

12.—Spring and Autumn.—Charles XII.—Happiest Day of my Life.—Manœuvring.

13.—Rivals.—Charles XII.—Lock and Key.

Farren was admirable as the passionate old daddy, and Liston very comic as *Acres*; but *Sir Lucius O'Trigger*, by MR. THOMPSON!—Oh! fie! fie!

14.—Miser—Charles XII.—Happiest Day of my Life.—Thirteen to the Dozen.

Farren's *Lovegold* was a very excellent performance, and elicited great applause; the rest of the characters were but indifferently filled.

15.—Rencontre.—Paul Pry.—Happiest Day of my Life.

17.—Rob Roy.—Happiest Day of my Life.—Tom Thumb.

This theatre should not attempt opera or melodrama; the weakness of the company was sadly exposed on the present occasion, *ecce signum*:—*Rob Roy*, Mr. Cooper; *Francis Osbaldistone*, Mr. Western; *Helen Macgreggor*, Mrs. W. Clifford.

18.—Nothing Superfluous; "Ups and Downs; Fish out of Water; Modern Antiques.

Ups and Downs is a piece in which, if there is nothing particular to blame, there is not much that merits any great praise. The plot is tedious, and there is a sameness in the incidents that soon tires. Liston, however, is always comic, and always laughed at, let his part be what it may.

19.—Every one has his Fault; Happiest Day of my Life; Lodgings for Single Gentlemen.

20.—Sweethearts and Wives; Happiest Day of my Life; Manceuvring.

21.—Miser; Ups and Downs; Happiest Day of my Life; Nothing Superfluous.

22.—Paul Pry; Happiest Day of my Life; The Scape-Goat.

24.—Every one has his Fault; Happiest Day of my Life; Devil to Pay.

Liston appeared, as usual, to great effect, as Neddy Bray, in the second piece.

25.—Ups and Downs; Happiest Day of my Life; Spring and Autumn.

26.—Nothing Superfluous; Hypocrite; All's Right; Rencontre.

ENGLISH OPERA.

June 27.—A new Musical Farcetta, entitled the *Middle Temple; or, Which is my Son?* by Mr. Peake.

Mr. Prettyman, (W. Bennett) comes to town to seek his son *Briefless* (Wrench), born out of wedlock, who occupies chambers in the Temple. The gentleman on arriving mistakes *Brutus Hairbrain*, a barber's boy (Keeley) who is left in charge of the room, for his unknown son, and a very amusing scene of equivocal ensues. The mystery is at length cleared up, and *Briefless* married to *Julia* (Miss H. Cawse). Mrs. Keeley (late Miss Goward) acted with great naïveté, in the character of a country waiting-maid; and excited great amusement, by her delight at the expectation of gathering figs in "Fig-tree-court!" This trifle was, on the whole, well acted, and received with great applause.

July 2.—*The Sister of Charity*, a melo-drama in two acts, written chiefly to display the wonderful talents of Miss Kelly, by Mr. Peake.

The plot is simple, and by no means of an original description, but the scenes are generally powerfully wrought, and the interest excited, intense.

DRAM. PERS.—*Col. Saxe* and *Captain Weimar*, in the Austrian service, *Baker* and *J. Vining*; *Paulo*, *Keeley*; *Andrea*, *Jacomo*, and *Joseph*, smugglers; *O. Smith*, *Ransford*, and *Perkins*; *Worman*, a *sentinel*, *Salter*; *Lieutenant*, *Irwin*; *Orderley*, *Heath*; *Smugglers*, *Villagers*, &c.; *Saint Ursula*, The Sister of Charity, *Miss Kelly*; *Nannetta*, *Miss H. Cawse*.

Plot.—A party of smugglers have been discovered, and are pursued across the stage by the government troops, and at last are pent up in an old ruined castle, by the soldiers. *Nannetta*, the lover of *Joseph*, one of the gang, resolves to supply them with food, notwithstanding that sentence of death is threatened on any one who shall attempt to relieve them. *St. Ursula*, the pretended sister of *Nannetta*, on hearing of her being taken prisoner, resolves to discover, and free her, if possible, from the place of her confinement. *Nannetta* is condemned to die in an hour. *St. Ursula* obtains an interview with *Capt. Weimar*, and discloses to him that *Nannetta* is his and her daughter, the offspring of an illicit attachment which they had formed fourteen years before. The Captain is horror-struck, and uses his utmost endeavours to save his child, but his Colonel is inflexible, and will only grant her a respite of an hour. *St. Ursula* obtains an interview with *Nannetta*, and persuades her to escape in her own cloak and hood. She remaining in the place of her child, a scene beautifully and effectingly performed. The last scene opens with the Nun being led to execution, when *Joseph* and *Nannetta* rush in, and the Nun is declared to be free. The fatal sentence is about to be executed upon the two former, when the Captain enters with a reprieve, which he has procured from the Commander-in-chief, during the hour's respite that he obtained. It was well received, and has been performed almost every evening since.

July 15.—*The Robber's Bride*, a new grand dramatic opera, the music by *Reis*.

DRAM. PERS.—*Count Viterbo*, *H. Phillips*; *Fernando*, *Sapio*; *Carlo*, *Thorne*; *Anselmo*, *J. Russell*; *Roberto*, *Perkins*; *Antonio*, *Ransford*; *Pietro*, *Salter*; *Laura*, *Miss Betts*; *Gianetta*, *Miss Cawse*.

Plot.—*Viterbo* having become obnoxious to a powerful insurgent faction, by some letters, which have been discovered

by the villany of the Count's servant, *Pietro*, is about to fly the country, when he is overtaken and made prisoner. *Roberto*, the robber chief, promises the count's daughter, *Laura*, to save her father's life, on her swearing to become his bride; and the Count accordingly escapes; just at the moment that *Fernando*, the Captain at the head of a troop of soldiers arrives, and recaptures him. *Fernando* turns out to be an old and favoured lover of *Laura's*, but her fatal vow to the robber prevents their union. *Roberto* causes *Fernando* to be captured by his band, when, after a long speech describing his early affection for *Laura*, he joins the lovers' hands and rushes out. The piece concludes with *Viterbo's* regaining his freedom, in consequence of the destruction of the rebellious faction, and the restoration of the king to power. This piece has been got up with great pains, and at considerable expense, and will, we hope, amply repay the manager for his enterprising liberality.

July 20.—*Incog; or, What's in a Name?*

As this operetta was thoroughly and deservedly damned, we need not entertain our readers with a detail of the plot, which was the most stupid and incomprehensible we have seen for a long time. The dialogue was wretched even for the nineteenth century, and the puns abominable. It has been attributed to Lord W. Lennox, with what justice we cannot pretend to decide.

July 27.—*Sister of Charity; Gretna Green; Bottle Imp.*

28.—*Robber's Bride; Lying made Easy; Paul and Virginia.*

29.—*Sister of Charity; Der Frieschutz; Military Tactics.*

This house was very numerously attended on the above evening, to witness the revival of *Der Freischutz*, with the original finale, which on the first production of this opera had been omitted from a doubt on the mind of the manager as to the success of so extraordinary a production. The following able and very just remarks on this evening's entertainment are extracted from a Sunday paper. Speaking of the introduction of the *finale*, the writer observes:—"If this circumstance is, confessedly, an improvement in taste and correctness, we question its being so in point of effect.—

Poetical justice was rendered more striking by the fall of the curtain immediately on *Zamiel's* disappearance with *Caspar*. As it now is, a good deal of action and music succeeds that catastrophe: *Rodolph*, the lover, admits his having joined *Caspar* in tampering with the fiend, and is consequently denied the hand of *Agnes*: until the arrival and interposition of a holy hermit procures for him pardon and happiness. The additional music is more scientific than striking; it is, nevertheless, in Weber's truest and best style, and only requires to be thoroughly known in order to be both relished and appreciated. A good deal of it was incorporated in the finale, at Drury Lane, but made to precede *Caspar's* disappearance.

The male singers are all well used to their respective parts; but we should not think so either of Miss BETTS (as *Agnes*) or Mrs. KEELEY (as *Ann*); though both exerted themselves very creditably. H. PHILLIPS gave a fine bravura appropriated to *Caspar* at the end of the first act with as much fire as his cautious and polished style is susceptible of; and in the drinking-song, he seems to have taken a hint from M. SCHUTZ (who represented the part at Covent-garden a few nights,) though he still has not the same daring as that energetic performer. SAPIO executed with considerable taste and sweetness the music of *Rodolph*; while Mr. J. BLAND, as *Ottocar*, sang bass in a much better style than we ever heard him sing tenor. Mr. RUSSELL is not equal to the spirited song followed by the laughing chorus, which chorus, by the bye, as well as the *double* one in the same act, was much better performed than was that of the huntsmen."

30.—Der Frieschutz; Middle Temple; Quaker.

31.—Sister of Charity; Der Frieschutz; Quartette.

Aug. 1.—Sister of Charity; Robber's Bride; The Waterman.

3.—Der Frieschutz; Sister of Charity; Bottle Imp.

4.—Robber's Bride; Paul and Virginia; Cornish Miners.

5.—Der Frieschutz; Sister of Charity; "He Lies like truth."

6.—Robber's Bride; Lying made Easy; Master's Rival.

- 7.—Serjeant's Wife ; Gretna Green ; Der Frieschutz.
 8.—Sister of Charity.—Waterman.—Free and Easy.
 10.—Serjeant's Wife.—Cornish Miners.—Gordon,
 the Gypsy.
 11.—Robber's Bride.—Middle Temple.—Bottle
 Imp.
 12.—THE WITNESS, (first time).—Military Tactics.
 —Presumption.

Dram. Pers.—Mr. Henderson, J. Vining ; Frank Elton,
 Perkins ; Tom Tremor, Keeley ; Mr. Holmes, F. Matthews ;
 Harding (a deer stealer), O. Smith ; *The Witness*, Baker ;
 Wilson, J. Cooper ; *Catharine Henderson*, Miss Kelly ; *Alice*,
 Mrs. Keeley ; *Old Janet*, Miss Pincott.

Plot.—We learn, that when young, Mr. Henderson, in a drunken dispute, received a blow from Elton, on board a smuggling vessel which they owned between them, and in consequence of which blow Elton was, by a *coup de force* on the part of Henderson, struck overboard, and thereupon supposed to be drowned. Henderson, stung by remorse, and anxious to make some atonement for his guilty conduct, rears up and treats the son of Old Elton, Frank, as his only child. After an absence of nine years, Frank, who had been abroad, returning home, falls in the way of some deer-stealers ; and from some expressions they make use of, and hints he has heard, informs the magistrates that he is convinced that his father was murdered by Henderson, who had always reported that Old Elton met his death by accidentally falling overboard. On the evidence given by Frank and others, Henderson is put on trial, when who should appear as a witness but Old Elton himself, whose version of the story is, that instead of being drowned, as was supposed, he was saved by some mariners, and thus it ends happily to all parties. Frank being delighted to marry Miss Henderson, and rejoiced at being spared the trouble of pursuing to "the death" his old protector ; Elton being pleased to find his old friend had acted so well by his son ; and Henderson right glad to have got rid of his remorse without first undergoing the inconvenient ceremony of being hanged. The author ought to consider himself lucky in having his piece

played by persons, than whom none could be better able, and none we are sure more willing to ensure it success. It is, however, a poor concern, and but for the exertions of the performers, would have inevitably failed. Miss Kelly was *herself*, and her acting as Catherine Henderson, was above all praise—especially in the scene where she tries to conceal her agitation and her father from the officers of justice. Mr. J. Vining played remarkably well as Henderson. It was not at all overdone, and we must confess his part offered some goon opportunities for effect. Keeley as *Tom Tremor*, Frank's servant, and his wife as *Alice, a Soubrette*, were highly amusing.

13.—Witness.—Master's Rival.—Der Freischutz.

14.—Witness.—Quartette.—Gordon, the Gypsy.

The Duke of Sussex, with a large party visited this favorite theatre, and appeared highly amused with the performances.

15.—Sister of Charity.—Lying made Easy.—Gretna Green.—Waterman.

Their Royal Highnesses the Duke of Gloucester and the Princess Sophia honored this theatre with their presence; and on being recognized by the audience, were loudly cheered. "God save the King" was called for, and after some delay, was sung by the performers; Miss Cawse giving the solo in a very pleasing style.

17.—Witness.—Military Tactics.—Der Frieschuetz.

18.—THE SPRING LOCK (first time).—He Lies like Truth.—Bottle Imp.

Dram. Pers.—*Lorenzo di Medici*, Wood; *Ludovico di Medici*, J. Bland; *Count Montefieri*, F. Mathews; *Giulio*, J. Vining; *Camaldoli*, B. Hill; *Dr. Manente*, Keeley; *Dr. Flamingo*, O. Smith; *Moraco*, J. Russell; *Lucillo*, East; *Mazzoneschi*, Heath; *Zenobio*, Fuller; *Burchiello*, Irwin; *Amadore*, Miller; *Amarantha*, Miss Cawse; *Vergellina*, Mrs. Keeley; *Monna Brigida*, Mrs. C. Jones.

Plot.—*Amarantha* is affianced to *Ludovico*, much against her will, she, of course, having a lover after her own heart, *Giulio*; and notwithstanding all her entreaties, she is doomed to be married on a certain day. Before the ceremony, she steps up stairs to peruse in secret some of *Giulio's* letters, which she had concealed in a cabinet or cupboard which is

fastened with a *spring lock* ; this lock she by some accident touches, the door closes, and she is imprisoned in solitary and helpless confinement. On her mysterious disappearance Giulio is accused as having facilitated her escape, and is thereupon committed to prison. The place of her confinement is however discovered, by the following rather awkward and improbable accident. *Dr. Manente*, a great drunkard, and a conceited, vain-boasting little fellow, meets the Duke Lorenzo, while in the disguise of a troubadour, to whom he boasts of his intimacy with the *Duke*, and promises to introduce the *troubadour* at Court. The Duke accepts his offer and then slips off,—gives directions to his attendants to ply the Doctor with wine, &c., and then to carry him to the very upper apartment where Amarantha is confined. They then persuade him that he is dead ; and he really fancies that he is in the infernal regions being tormented by three demons. While here, though quite tipsy, he hears some groans, &c., proceeding from the cupboard, which afterwards at a convenient opportunity, he recollects. Amarantha is liberated, and Giulio released from prison ; and Lorenzo kindly giving up his claim in favor of his rival, the faithful lovers are married to the satisfaction of *all parties* ; except, hem ! mum !

This *story* is as meagre and common-place as any of the new productions we have witnessed for a long time. We wish the managers would give us something else to listen to and talk about, than melodrama and rant at one house, and mawkish insipidities, under the name of "*Farces from the French*," at the other ; is there *nobody* that can give us an opportunity of *first-damning* a piece of his *own* production ? It would be a good scheme to bring on *some NEW* play, good or bad ; the novelty of thing would fill the house for a night or two !

19.—Sister of Charity.—Robber's Bride.—Quartette.

20.—Spring Lock.—Der Frieschuetz— Middle Temple.

21.—Spring Lock ; Witness ; Master's Rival.

22.—Sister of Charity ; Lying made Easy ; Gretna Green ; Waterman.

24.—Spring Lock ; Witness ; Bottle Imp.

25.—DER VAMPIR, (first time); He Lies like Truth ; Middle Temple.

Dram. Pers.—In the introduction ; *Ebris*, O. Smith ; *Vampyr*, H. Phillips , *Alexis Zerini*, Sapio ; *Yanitza*, Jones ; *Marco*, Ransford ; *Ianthe*, Miss Cawse. In the piece, *Baron Kassova*, Thorne ; *Count Mavrocordo*, H. Phillips ; *Alexis Zerini*, Sapio ; *Wenzel*, J. Bland ; *Martin Brunn*, Minton ; *Franz Boro*, G. Penson ; *Stephen Sarko*, J. Russell ; *Michael Zips*, Salter ; *Johan Bosky*, Fuller ; *Henrika*, Miss Betts ; *Suzi Boro*, Mrs. C. Jones ; *Liska*, Miss H. Cawse.

Plot.—The Introduction informs us, that *Ebris*, the Evil Spirit, grants the *Vampyr* his liberty for a year and a day, provided he procures him a virgin bride before the end of the month. The *Vampyr* now sets out after his game, and having disguised himself as a genteel lover, is just on the point of consigning *Ianthe*, the daughter of *Yanitza*, a Greek chief, to destruction, when he is pursued to the "Cursed Valley" by her father's band, where he is left apparently dead. Here he is mistaken by *Alexis*, a Hungarian officer, for *Count Lamboro*, his friend, who had once saved his life in battle. The monster keeps up the deception, and makes him swear not to reveal his death before the expiration of a month, upon pain of suffering a similar fate himself ; and the *Vampyr* is left to die. So ends the introduction, between which and the first act, a month is supposed to have elapsed. The *Vampyr* now under the disguise of a *Count Mavrocordo*, pays his addresses to *Henrika*, the daughter of *Baron Kassova*, a Hungarian nobleman, and obtains his consent for their union that night. *Henrika*, of course, has another lover, and this lover is *Zeriny*, above mentioned, who enters as the *Vampyr*, is urging his suit. On seeing him, he is struck with horror, and his only prevented from discovering him by the fiend's continually reminding him of his oath, and the fatal consequences of breaking it. He now grows impatient for the "Happiest Moment of his Life" to arrive, which at last does apparently draw near ; but just as he is forcing his intended victim to the altar, a thunderbolt strikes him, and he sinks amidst a great deal of blue flame and smoke. There is "nothing superfluously" new in this plot, as every body must have known

the end of the piece before it began. We think by the bye that all these fiendish gentlemen are very improvident, in putting off their marriages till the very last moment of their lives, as so many little accidents might very natutally happen to delay the ceremony a moment or two too late. We hope they will in future take warning by the unhappy ends of Messrs. Zaniel and Vampyr, and perform the holy rites of matrimony at least one day before that appointed for their exit. The music of this piece is by Mynheer Marschuer, a name new to an English audience. Most of it was very fine, but the ghosts of Weber and even Mozart were continually rising up and snatching away a large portion of it, which they claimed as their kidnapped and mangled offspring. Phillips sang with his wonted skill, but failed in some passages, when the bass and tenor were united. We were rather disappointed in our expectations of Sapio; but Miss Betts and Miss Cawse acquitted themselves very creditably. The piece was announced for repetition with much applause.

26.—Spring Lock; Sister of Charity; Free and Easy.

SURREY THEATRE.

Mr. Elliston has much raised the character of this establishment in the short time he has had it under his management, by the production of some very interesting pieces, which, although they may be still rather too much in the minor theatre style, are often superior to the generality of their kind. His most attractive pieces have been in the melo-dramatic line, and his success in these has been greatly owing to the excellent acting of T. P. Cooke, who has taken the principal characters in them; but the theatre is woefully deficient in short comic pieces to relieve the gloomy sameness of melo-drama with which the audience are every night treated. We shall give a brief notice of one or two of the principal novelties produced at this theatre, and shall then proceed to give our Journal of the last month's performance.

1.—Black-Eyed Susan; or, "All in the Downs."

A nautical melo-drama, in three acts, founded in part upon the celebrated ballad which gives the second name to the piece. The plot is very simple, indeed. *Black-Eyed Susan* (very beautifully acted by Miss Scott) is the wife of *William* (T. P. Cooke), who is at sea with his ship, but returns in the second act. *Capt. Crosstree*, William's officer, on his return, meets Susan—is struck with her beauty; and, being rather in liquor, proceeds to take improper liberties with her—she screams; William rushes on, and strikes Crosstree a blow with his cutlass. For this, he is tried by a Court Martial (one of the best scenes in the play by the bye), and is condemned to death. A very affecting, but rather too long a scene ensues, of William and Susan's parting interview. Just as the noble-minded prisoner is at the point of death, Crosstree enters, looking as hearty as ever, with William's discharge in his hand, which had been written some time before, but kept back by the villany of an envious rival, and then "picture and curtain falls." The conclusion, as some morning paper ironically observed, "electrified the audience, as it was so unexpected," and, certainly the appearance of the gallant Captain Crosstree, was not a very natural event to look for immediately after he is declared to be "very ill—so ill, that he must be removed from the command of the ship."

2.—*Law and Lions*, a farce, in two acts.

The only character with any attempt at fun, is that of a poor fellow, a great amateur, and would-be connoisseur in Natural History, intended, no doubt, to ridicule the present rage for the "Education of the people," and admirably performed by Vale.

3.—*Vidocq*; or, the French Police Spy.

A melo-drama, in two acts. This piece is composed of nothing more than a series of the most wonderful of *Vidocq's* Adventures, as related in his lately published *Memoirs*; but notwithstanding, T. P. Cooke performed the "Hero" with great spirit. The piece was not very successful, and has since been withdrawn.

Aug. 3 to 24.—The performance commenced with *Black-Eyed Susan*, which was followed by

Aug. 3.—*Polichinel Vampire*—*William Tell*.

4.—Mons. Tonson; Dame Trot's Cat and Mother Hubbard's Dog.

5.—Polichinel Vampire; The Pilot.

6.—The Vampire; or, Bride of the Isles; Dame Trot's Cat.

7.—Mons. Tonson; Jack Robinson and his Monkey.

8.—Master's Rival; MONTRALTO; or, The Mountain Pass (first time).

This piece is founded on one of the tales of the O'Hara Family, and has been produced in a very creditable manner, by Mr. Osbaldiston, the stage manager. A melo-drama, founded on the same story, was, we believe, produced at the English Opera House, under the name of "John Doe." Mr. Osbaldiston acted with great energy as Montralto; as did also Mrs. Egerton, as Maretta.

10.—Montralto; Jack Robinson and his Monkey.

11.—Mons. Tonson; Montralto.

12.—Polichinel Vampire; Lady of the Lake.

13.—The Pilot; Law and Lions.

14.—Mons. Tonson; Montralto.

15.—Irish Frenchman; John Overy.

17.—Protean Footman; Forest of Bondy.

18.—Law and Lions; John Overy.

19.—Mons. Tonson; Montralto.

20.—Law and Lions; John Overy.

21.—Mons. Tonson; Montralto.

22.—THE SHADE; or, BLOOD FOR BLOOD (first time); Protean Footman.

DRAM. PERS.—*Blondel*, T. P. Cooke; *Dessein*, Dibdin Pitt; *Theodore*, Forester; *Rousseau*, Gough; *Le Fleur*, Vale; *Meurice*, Buckingham; *Jacques*, Buckstone; *The Shade*, Osbaldiston; *Eugenia Rousseau*, Miss Vincent; *Therese*, Mrs. Vale.

Plot.—*Blondel*, expecting his friend, *Le Rang*, at Paris, is anxiously looking out for the arrival of the Diligence from Orleans, and goes off to meet it. We then learn from *Le Fleur*, his servant (who, as in duty bound, has been looking over his master's papers, and prying into his affairs)—that *Blondel* had formed in his infancy, a strong attachment for

a young man named Le Rang, and that their mutual friendship was so strong, that they had written a contract with their blood, binding him who should die first, to appear after his death to his friend. We learn also from Le Fleur, that his master had been in love with Eugenia Rousseau, and that she had loved him; but that finding his friend Le Rang wanted to have her to wife, he had generously resigned her hand and heart in his favor. But to return to the business of the piece; the coach arrives, Blondel is certain he saw his friend in it, and that he heard him say, "I shall meet you at your lodgings!" but still he cannot find him; and the people belonging to the coach, declare that they have seen no such person. After this, *The Shade (of Le Rang)* appears to Blondel, informs him that his body has been murdered—that he (Blondel) must bring the assassins to the "Hangman's grasp"—that he cannot name the murderers, but that their presence will be discovered by the writing of a paper that he gives him, turning from black to red. The business of the piece now begins—Blondel goes to Orleans, where the deed was committed, the obliging ghost, popping up to keep him company every now and then, hastens to the presence of Rousseau and his daughter Eugenia, who are wondering at the absence of the bridegroom, and makes a decent apology for the non-appearance of his friend. He now, when alone with Eugenia, begins to break the fatal secret to her, when ghostly, who is a mischievous fellow, tears down the window curtains, sets fire to some squibs and crackers, and interrupts their *tete-a-tete*. Blondel goes off; Mr. Shade tells Eugenia that his friend is a very respectable young man, and desires her to marry him instead of himself, which she very obediently promises to do, and exit ghost. To vary the humour of the piece, we are introduced to the two assassins, viz. Theodore (the brother of Eugenia), and Dessein, his friend; these two talk over the murder; Dessein is a sturdy villain; Theodore, a weak-hearted fellow. The latter explains the process of killing, and how they laid the noble young man, "Supine, on the ground." He is so afraid of being hanged, that he actually thinks it the safest plan to confess his guilt, which he afterwards does to his sister, and saying, that "remorse has been lacerating his ulcerated soul" ever since the deed—she tells him he is a naughty boy, and

must never do such a thing again; but fearing that he may fall into the "grasp" of Jack Ketch, she gives him some money, and bids him to run away. We next are introduced to the inside of the Abbey church, which appeared to be built of chrystal, and light pink plaster—here are assembled all the bridesmaids, &c. expecting the "happy couple;" and to pass away the time, they kick up a dance, after which, the waltzing, &c., is kept up with great spirit, inside the church, until the appearance of Old Rousseau and Eugenia, Blondel, &c.—he, cunning fellow, looks at his paper, but finds that the assassins are not yet present—Dessein and Theodore then arrive, the writing changes (as he says)—he declares that the murderers of Le Rang are under the roof with them, but even now will not name them (cleverly managed) else the piece would close too soon. The ghost appears several times more, and the same interest is kept up for a scene or two; at last Blondel does point out the murderers at Le Rang's grave—Mr. Ghost enters, pays his addresses to his friends, apologizes for the trouble he has given them, swears he will never intrude upon them any more, and sinketh.

This is poor stuff, even for the melo-dramatic style. The dialogue was abominable, some of the most curious expressions we have introduced into our narrative; and the incidents, were as stupid and common place as any we have seen or heard of. The actors did their best for their wretched parts. Buckstone, as a "Little Insignificant Tailor," who "says nothing," but thinks it will be a "very odd wedding without a bridegroom," was very amusing, and received the greatest share of the little applause that was bestowed in the course of the piece. It was given out for repetition by Cooke, with great applause from the tremendous large gallery, and some hisses and cries of "No! No!" from the boxes and pit.

24.—Irish Frenchman; The Shade.

25.—Mons. Tonson; Montralto.

26.—The Shade; Law and Lions.

COBOURG THEATRE.

Aug. 3 to 8.—Robin Hood and Little John ; or, the Merry Men of Sherwood Forest ; Malvina.

10—12.—Lord of the Manor ; Beggar's Opera.

13.—Love in a Village ; No Song, No Supper.

14.—Malvina ; No Song, No Supper.

15.—Robin Hood ; No Song, No Supper.

17—22.—Flitch of Bacon ; The Slave of Surinam ; Siege of Gibraltar.

On each of the above nights the house has been crowded to excess, to witness the performance of Mr. Stansbury, Mr. Melrose, and Miss Forde, who have been taking the principal characters in the above operas. *The Siege of Gibraltar ; or, The Spanish Monkey*, is a very interesting melo-drama, founded, it is said, upon an historical event. It introduces some very good scenes, particularly one, of the Rock and Fortifications of Gibraltar as they stood in 1783. The feats of Mynheer Von Klishnig, as the Spanish Monkey, were truly astonishing.

24—29.—Council of Ten ; Mysterious Tailor ; Siege Of Gibraltar.

The first of these pieces is a very well written melo-drama, on the well-known subject of *Marino Faliero*. It is indeed translated from the French piece of that name. Mr. Cobham represented the ambitious Doge with great force and effect ; and Mr. Mortimer, as the Guilty Giordani, received well-merited applause. The acting of Miss Watson, as Angiolina, the wife of the Doge, though very fine in some parts, is, generally speaking, rather overdone. This is a fault that we have always observed in this lady's style, and she may easily correct it. The scenery and decorations of this piece are truly magnificent ; one scene in particular, "The Bridge of Sighs," is a very beautiful, and, we believe, correct view of that horrible place. We have no doubt this piece will have a long and profitable run, which we must say it very well deserves.

ASTLEY'S.

The Cataract of the Ganges, and a new melodrama from the French, "*The attack upon the Diligence, or the Banditti of the Steel Castle*," have been the entertainments throughout the last month, beginning on August the 3d.

The former of these pieces has been produced with great splendour, and with triumphant success. One additional incident has been introduced, viz.—the car of Jaugernaut, drawn by six milk white horses across the stage. This species of entertainment is the legitimate drama of Astley's Theatre; and, therefore, the manager's acknowledgement of S. Price's, Esq. permission for its performance might also have been omitted. The second piece is a very deeply interesting melo-drama, which has been produced in a very splendid style, with a great variety of elegant scenery and dresses, &c. and introduces some incidents of a novel character; it has been very well received.

SADLER'S WELLS.

Aug. 3.—*The Ruined Abbey*; or, *the Midnight Crime*, a melo-drama; after which, on

Aug. 3, 5, 7.—*Paul and Virginia*.

4, 6, 8.—*Leave the House*; or, *the Ghost's Warning*. To conclude with, on each night, *The Deamon of the Desert*, or, *The Murderers Sacrifice*; a grand romantic melo-drama, by Mr. Campbell.

This piece being published for Sixpence, we need not describe the plot, which is rather complicated.

Aug. 10.—*THE PACHA*; or, *The Hero of Choumla*, (first time), a melodrama, "founded upon recent continental occurrences," of which the following is a brief account.

Haroun Pacha, the governor, and *Bemazzar*, his companion, in making an excursion, overheard two Russian

soldiers conveying on the intentions of their general of attacking the fortress on a certain day; a scuffle ensues, in which the soldiers are worsted, but on their promise of secrecy, that the Pacha is in the neighbourhood, they are suffered to depart. The Pacha and his companion afterwards seek shelter in the house of a miller, which is surrounded by the Russians; from whom they escape by the contrivance of the miller, and the two soldiers who had received their lives at the Pacha's hands, and the latter reaches Choumla, where his lady was left in command during his absence. An attack is then made upon the fortress, several mines are sprung, and the garrison is in the greatest danger, when the conflict is terminated by the mediation of England and France. The piece consists in military bustle, powder, smoke, and rant, and was therefore much relished by the numerous audiences that have flocked to see it every night of its performance.

This piece was followed on each night with one of the following pieces:—*Nothing but Ladies*; *The Shrew*; and concluded alternately with the *Deamon of the Desert*, and *Luke the Labourer*.

Aug. 17, 22.—The Pacha; *Nothing but Ladies*.

17, 19, 21.—The Red Rover.

18, 20, 22.—*Luke the Labourer*.

24, 29.—*Black-Eyed Susan*.

24, 29, 28.—*Morning after Marriage*.

25, 27, 29.—*Lover's Quarrels*.

24, 29.—The Pacha.

WEST LONDON THEATRE.

Under the liberal and able management of Mr. Rede, this once dirty little theatre has been brushed up, and with a very respectable company, and some very good new scenery, dresses, &c., has been as yet very successful. We have not time or space for further particulars, but shall in our next number, we hope, be able to name a

few performers of very creditable abilities. The following is a journal of the past month's performance.

Aug. 3, 8.—*ZELINA*; or, the Heroine of the Cross; a new melo-drama, full of battles, processions, &c.

3, 5, 7.—“No 1” a favourite operatic farce.

3, 4, 5.—Amateurs and Actors.

6, 7, 8.—*The King and the Farmer* (i. e. Charles XII.

4, 6, 8.—*Blue Devils*; *Meagrim*, Mr. Rede.

10.—*Liberty of Slavery* (i. e. *The Slave*.)

11.—*Wild Oats* (*Rover*, Mr. Wynne).

11, 12, 15.—*L'Ecart*; or, *The Escape*.

12, 13, 15.—*The Cornwall Wrecker's*; or, the Pilot's Grave, a new melo-drama.

14.—*The Rival's* (*Sir Lucius*, by an Amateur).

10, 11, 13, 14.—*Zelina*.

12, 15.—*The King and The Farmer*.

17, 19, 21.—*The Cry of Blood*, a new melo-drama; Village Lawyer.

17, 19.—*The Assassin of the Rocks*.

18, 20, 22.—*The Pilot's Grave*.

18, 20.—*A Day at an Inn*.

18.—*Murderer's of the Round Tower*.

22.—*High Life below Stairs*.

18, 21, 22.—*Red Riven*; or, *The Bandit's Bride*! a new melo-drama.

24, 29.—*Jack Robinson and his Monkey*.

24, 26, 29.—*Wives by Advertisement*.

26, 27.—*Law and Latin* (i. e. *All at Coventry*.)

28.—*Turnpike Gate*; *Katharine and Petruchio*.

24, 29 (except the 28th.)—*The Hunter of the Alps*.

The first of these pieces has really been got up with great care, and certainly at considerable expense. The scenes are all new, and very well painted; that of the deck of the *Santa Maria*, would not have disgraced any theatre in London. Mr. Gouffe performed a great variety of the most astonishing feats as the *Monkey*; running round the wainscoting at the sides of the boxes, and hanging from the box at right angles, holding by his hand, and resting on his head, &c. to the gratification of the spectators. The house

has been crowded to an overflow on each night of his appearance, and many fashionable parties have been present to witness his performance.

PAVILION THEATRE.

Fifteen years of a British Seaman's life, or the Perils of the Ocean:—

With various farces and afterpieces very respectably performed, have been the entertainments at this house during the past month.

The first of these pieces is an entirely new nautical Melodrama, got up with great care, and with splendid dresses, decorations, scenery, &c. and as a part of the latter, a very striking Panorama of the Battle of Navarino. It has been very successful, as indeed it should do, considering the character of the audiences that visit this Theatre.

Miscellanea.

COVENT GARDEN THEATRE.— There have been various rumours as to the probable fate of this Theatre, afloat during the month. Some say that it will not open on the first of October, others assert that it will;—some say M. Laurent the French Manager had offered £8000, Mr. Davidge £9000 per annum for it; but it appears that all their reports are without foundation. That the creditors are very clamorous, and rather uncompromising appears from the following proceedings, which took place in the Court of Chancery about a fortnight ago.

Mr. Pemberton appeared on the petition of the Receiver, praying to have a sum of money paid out of the fund in Court to his client, upon the Master's report.—Mr. James, on

behalf of Mr. Harris, opposed the petition as irregular. By one of the new regulations, his client was entitled to two clear day's notice, which he had not had.—The Lord Chancellor entertained the objection on the ground of irregularity. He will dispose of the petition in the course of next week, and afterwards send for the parties on both sides to attend him. He strongly recommended the parties to come to some arrangement among themselves, otherwise he saw clearly the whole of this theatre would have to be transferred to pay the costs.—Mr. Horne, on the part of Mr. Const, stated that every year the concern was losing more and more, and the only thing to be done, in his opinion, was to sell the property. The Lord Chancellor begged to advise the parties to agree to refer the whole to some gentleman at the bar to settle it for them. In consequence of this advice, a meeting was convened on Monday the 17th, when a resolution was passed, recommending "that the amicable suggestion of the Lord Chancellor should be adopted;" but the meeting was dissolved before any measure was decided upon. Another meeting was held on the 24th instant, which again terminated abruptly. The property has since been advertized for sale.

Mr. Price, the lessee of Drury-lane theatre, is "*scouring the country round*" for recruits. He has visited Portsmouth and Southampton, and at each theatre is reported to have "picked up a few recruits" for the ensuing campaign. In consequence of the retirement of Mrs. Granby Calcraft from Drury-lane theatre, Miss Graddon has been engaged to supply her place.

Charles Incledon, son of the celebrated English melodist, will make his first appearance on the stage, at Drury-lane theatre, the first week in October, in the character of "Young Meadows." There is the strongest possible resemblance both in person and features between this youth and his father, when the latter was in the prime of life. Young Incledon is, we understand, married to an amiable lady, and is exemplary as a domestic man. The only fault about him is said to be his extreme diffidence. Time will cure him of that.